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Second year—Demonstrative geometry (one or two books thoroughly done), 3 hours per week ; algebra (slow, but sure, progress), 2 hours.

Third year—Demonstrative geometry (through plane), 2 hours ; algebra (through quadratics), 2 hours.

The writer has thought best to use the space at his disposal in discussing the subjects of prime importance to the vast majority of secondary schools. As to a fourth year in solid geometry and higher algebra or trigonometry, he is persuaded that only a few are, or soon will be, in a position to handle these studies satisfactorily. It is a mistake to undertake to complete before entering college all the mathematics which some prominent educators would require for the leading baccalaureate degree. Better have lower entrance requirements and less superficiality. It is a very serious question whether in general adequate treatment of these subjects is to be had anywhere else than in college. There is no gain and much loss in attempting high requirements at the sacrifice of thoroughness. The great desideratum is a sure foundation in fundamental principles.

If the pupil is to remain in school a fourth year he should not be permitted to forget his mathematics, but by at least one period a week devoted to review or a little more advanced work his knowledge should continue fresh and become more firmly fixed in mind.

ENGLISH

By MR. JAS. W. SEWELL,
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The teaching of English in secondary schools will, if properly pursued, have two leading objects: (1) to store the mind with the best thoughts ; (2) to express these thoughts in the best manner. Hence, in the schedule proposed for adoption by this association, literature is to be studied every week in the course, and composition is to have equal attention ; technical grammar and the technics of rhetoric and composition are to have a place in the course, as they are subjects too important to neglect ; but daily practical drill in writing and almost daily reading are regarded as the chief factors of true culture in English. Again, since teachers of English differ as to the place of certain studies in the course, the schedule is a movable one, so that grammar, for example, may be placed in the first year, or the fourth, or any other, as teachers may prefer. Below will be given some remarks on methods of teaching each one of the branches of instruction in the English course.

I. LITERATURE

Among the many sensible reasons for the increase of literature in the schools is this one: most children dislike grammar ; many dislike the writing of compositions ; many dread rhetoric ; but all like to read, and all *will* read. Naturally, then, the teaching of English classics in secondary schools should

have two main purposes: (1) to encourage pupils to be fond of reading; (2) to show them how to recognize the right kind of literature.

Incidentally may be taught principles of composition, facts of grammar, spelling, matters of history, geography, manners and customs, etc. In regard to the last, where could one find, for example, a more vivid picture of the old Dutch settlers than in the "excellent fooling" of Irving? How many volumes of history would equal the impression upon a child's mind that *Ivanhoe* gives as to feudal England? On what stage do the simpering figures of Queen Anne's age pass in so clear a light as in the *De Coverley Papers*?

But above all and most lasting of all, perhaps, remain the culture and the insight gained by reading. The pupil who has read intelligently and thoughtfully the books ordinarily required for college entrance has already gained a wide and deep experience of life.

Encourage *thoughtfulness*. Avoid the "reading habit" that compels one to read whenever one sits down, without allowing time for reflection. Teach the value of what is implied in language above what is expressed: in skillful connotation of words lie the sure marks of genius. Study individual words—not only the derivation, history, and status, but the indwelling power and efficacy of each in its place; for instance, the jewel-like purity and luster of words in the *Rime of the Ancient Mariner*.

Make the recitation period as great a pleasure as possible. Get all the fun out of the humorous, all the beauty out of the poetry, as well as all the heart throbs out of the pathetic. Pupils, if encouraged to express themselves freely, show a quick perception. Depend upon your own resources rather than upon the notes in the classics, and by showing enthusiasm yourself you will make the pupils enthusiastic.

The following notes are suggested to teachers towards a

SCHEME FOR CRITICISM

I. CLASSIFICATION

- a. POETRY — Dramatic, lyric, narrative.
- b. PROSE — Historical, narrative, oratorical, descriptive, biographical.
- c. PURPOSE — Pathetic, serious, humorous.

II. STYLE

A. *As to Words*

- a. More of native or classical terms?
- b. More of short or long words?
- c. More of specific or generic words?
- d. Use of idioms, epigrams, prose-poetry.

B. *As to Sentences*

- a. Most of simple, complex, or compound?
- b. Most of long or short?

- c. Most of periodic, loose, or balanced ?
- d. Most of natural or transposed order ?
- e. Is there proper variety of sentence structure ?

C. In General

Dry, plain, clear, florid (study of figures), forcible, smooth, graceful, etc.

III. FAULTS OF STYLE

- a. Solecism, barbarism, impropriety.
- b. Circumlocution, redundancy, tautology.
- c. Repetition instead of synonyms.
- d. Stiffness instead of variety.
- e. Diffuse or involved sentences.

IV. ÆSTHETIC

- a. Are the thoughts weighty, vigorous, or commonplace ?
- b. Are the thoughts clearly and fitly expressed in words ?
- c. Are the thoughts more prominent than the words ?
- d. Are the thoughts so strong as to be remembered ?
- e. Are the thoughts such as to morally benefit ?
- f. Are the thoughts such as to entertain ?
- g. Are the thoughts such as to instruct ?
- h. Does the selection make you wish to read more of the author's work ?

NOTE.—It is understood that the classics are divided into a four years' course, and that this scheme for criticism will be added to or taken from at different stages of the work.

Literary history must not be taken for literature, yet it should not be slighted ; teach something interesting and instructive of each author studied —his life, character, environment, etc. Encourage the greatest possible use of the school library. Pictures of authors are always helpful.

The recitations should comprise both oral and written work. Oral recitation helps the pupil toward correct expression, and moves in the direction of fluent and cultivated conversation — a point worthy of consideration in our day. The written work may be left largely to the discretion of the teacher. However, besides usual reproduction from memory of passages read, we may suggest a limited abstract (five or ten lines) of an ordinary lesson, or an amplification of some brief expression into an extended composition.

Among the pleasantest features of class-room work on literature are extempore exercises of twenty or thirty lines written in class, or regular assigned essays, on some subject based on the literature. The writer has had from pupils few written exercises more delightful than those on "The Plump Sister" (*Christmas Carol*), "The Lessons Taught by the Play of Macbeth," "Ichabod and his Dog" (Irving), "Sir Roger's Lawsuit with the Widow" (*De Coverley Papers*), "The Later Life and Adventures of Wamba" (*Ivanhoe*), etc.

As useful text-books on the study and teaching of literature may be suggested: Blaisdell's "*Study of the English Classics* (Boston, Lee & Shepard); Koopman's *Mastery of Books* (American Book Co.); *College Requirements in English* (Houghton, Mifflin & Co.); Bates' *Talks on the Study of Literature* (Houghton, Mifflin & Co.)

II. COMPOSITION.

The suggested course contemplates at least five months' work in the principles of composition with a regular text-book, but the remarks following are upon the work of composition throughout the whole English course.

The more frequent and informal written work is, the better. Pupils are bewildered and frightened on the periodic and momentous occasions when they are given a subject and ordered, without help, perhaps, to write a composition. But short exercises from time to time, on everyday matters and on the literature read, will make writing easy and even pleasant. For example, some excellent work was done by pupils from thirteen to fifteen years old in letter writing on the following subjects: "Description of the School Building;" "Description of a Schoolmate;" "The Best Day in Vacation;" "A Letter Found in a Hollow Tree," etc. Business letters, notes, and advertisements are very useful, and subjects are easy to find. Besides the subjects already mentioned under the study of literature, the following, based on classics, were used in composition work: "The Sad Historian," "The Barber's Tale," "Are the Rich Happier than the Poor?" "The Schoolmaster's Wife," "The Schoolmaster's Son" (*Deserted Village*); "Character of the Hermit," "Dream of the Wedding Guest," "Why this is a Great Poem" (*Rime of the Ancient Mariner*).

Translation from Latin, Greek, and German furnishes excellent material for composition, and the language teacher can do yeoman service to the English teacher by taking care that the thoughts are given as correct and idiomatic expression in the pupil's own tongue as they had in the foreign language.

About three fourths, at least, of all written work should be corrected *in the class*, and the teacher should see that the corrections are actually made by the pupils then and there. Exercises corrected at home and returned next day are seldom profitable; but they must be so handled occasionally, in order that pupils may have more time for preparation, and that the teacher may have leisure to estimate the pupil's improvement. If too many errors are made in these, the exercises should be rewritten. No excuse should be made for bad spelling in exercises handed in. The pupils should correct each misspelled word before the exercise gets away from the eye of the teacher. This is laborious on the part of the teacher, but it is the only road to success; and to see the swift improvement by means of it is an adequate reward.

One thing should be remembered: no matter how frequent or how severe the criticism of written work may be, some commendation should always be

found. The conflict between the rules and the pupil's enthusiasm for expression is a hard one, and a kind word should be found for each effort after all fair deductions have been made.

In giving out a subject, make it as clear and definite as possible. A useful process is that of taking a general subject and restricting it down; for example, Iron—Iron in the Arts—Iron in Furniture—Iron in our School-room.

While the composition as a whole is to be always critically treated, one point at a time should be the leading one to which the teacher directs his attention. The following is a very general suggestion:

First year—Spelling, grammar, formation of sentences.

Second year—The above, plus paragraph structure.

Third year—The above, plus qualities of sentences.

Fourth year—The above, plus choice of words.

Some books useful to a teacher of composition are: Keeler and Davis' *English Composition* (Allyn & Bacon); Lockwood's *Lessons in English* (Ginn & Co.); Barret Wendell's *English Composition* (Scribners); Arlo Bates' *Talks on Writing English* (Houghton, Mifflin & Co.); Scott & Denney's *Paragraph Writing*.

III. RHETORIC

Technical rhetoric, as teaching the principles of structure, should be reserved until the pupil has had considerable practice in structure itself. Being of minor importance in secondary work, it should be taught from the practical side, and with deliberation and impressiveness. The sound pedagogical method would seem to be to study the principles that underlie the whole composition, then the paragraph, then the sentence, then the choice of words. Since many of the text-books are on just the opposite plan, however, the teacher must use his own executive ability in planning. Some hints may be of value:

1. The newspaper furnishes good material for the teaching of rhetoric, as a great many people get their ideas of good English from its pages. The characteristics of narrative and descriptive prose may well be studied in the columns of foreign and local news—for example, the Associated Press accounts of the battles of Manila, Santiago, and San Juan in 1898.

The paragraph may be studied in both its forms: the "editorial in little"—the isolated paragraph on one topic—and the paragraph as part of a larger composition. Especially does the newspaper furnish good examples of the introductory paragraph which summarizes a whole article, followed by the development of the topics in detail. The head lines suggest the proper method for the construction of a framework.

Technical terms may be studied in the financial, commercial, and sporting news, and there the student may learn to draw the line between legitimate and slangy terms. Trite expressions may be noted to advantage; for example

"in touch with," "in the nature of a surprise," "the center of attraction," "goes without saying," "very much in evidence," etc. Barbarisms may be found in all their pristine shabbiness and pride of numbers.

2. The classics read in the course should be used to the same end. In them the student will more readily learn the valuable lesson that matters of rhetoric are seldom questions of right and wrong, but of the effect to be attained. For the paragraph, a valuable study may be found in a comparison of Addison with Irving. In sentences, likewise, a good contrast may be found between the *De Coverley Papers* and Macaulay's *Essay on Addison*.

The remarks on word-study above (Literature, ¶ 4) may be referred to here as worthy of attention.

Some suggestive books on rhetoric are : Wendell's *English Composition* ; Bate's *Talks on Writing English* ; some of the larger rhetorics—Genung's, Hill's, or J. D. Quackenbos's ; Earle's *English Prose* ; Carpenter's *Exercises in Rhetoric and Composition* (Macmillan).

IV. GRAMMAR.

As technical grammar partakes of logic ; as it is based upon good literature ; as it must have the history of the language under it, it should be taught when the pupil is well able to cope with æsthetic and mental problems. In the proper place, after the child has the needed foundation in literature and mental training—grammar may be a pleasure as well as a means of real cultural advancement. The following facts should be permanently impressed :

1. That English grammar is not an *exact* science.
2. That it partakes of all the intricacies of thought expressed in literature and in common speech.
3. That it touches *idiom* on one side just as closely as it does fixed rules on the other.

If the subject be taken up early in the course, the methods must be different from those that would be used later. A first-year student would follow the lines of imitation of models and memorizing. It would need to be much like language lessons—frequent writing is needed and frequent repetition is indispensable. A fourth-year student may make good use of the classics in testing the rules of grammar, making classifications of his own, and in general making his own investigations. At any rate, the grammar should be used only three or four times a week and literature the rest of the time. It is not to be divorced in any degree from literature : there should be no return to the idea that grammar is one *text-book of opinions*.

Correction of false syntax is not to be neglected, for the pupils must learn to select certain forms and learn reasons for discarding others. But right and wrong forms should be set before him together, so that he must think out the matter and not simply guess.

In reviews, written topical outlines are very helpful. The questions given should cause thought and bring out the student's real understanding of the text. In reviewing some subjects, it is interesting to give a topic for a written exercise using certain forms, as principal parts of strong verbs. When a word belongs to various classes or parts of speech, tests may be made of the pupil's understanding of how to classify words according to use, not form.

The teacher of grammar should be a person of broad cultivation and accurate scholarship, being well versed in Old English and German if possible. The teaching ought to leave room for conflicting opinions to be discussed, as well as for fixed principles to be impressed. The grammar class is a place for close thinking, clear insight, and for the liberality of view that true scholarship gives.

Some books that will prove helpful to the teacher of grammar are: Earle's *English Prose*; Sweet's *English Grammar, Logical and Historical* (Macmillan); Sweet's *Primer of Spoken English*; Baskervill and Sewell's *English Grammar*; Strang's *Exercises in English* (D. C. Heath & Co.); Buehler's *Exercises in English* (Harper's).

LATIN AND GREEK

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The course of study outlined in Latin is practically what was recommended in the report of the Committee of Ten. It will be interesting to compare with this the recommendations of the Committee of Twelve, appointed by the American Philological Association, and their proposed four-year Latin course.

PROPOSED FOUR-YEAR LATIN COURSE

(Five periods weekly throughout the four years)

FIRST YEAR

Latin lessons, accompanied from an early stage by the reading of simple selections. Easy reading: twenty to thirty pages of a consecutive text.

In all written exercises the long vowels should be marked, and in all oral exercises pains should be taken to make the pronunciation conform to the quantities.

The student should be trained from the beginning to grasp the meaning of the Latin before translating, and then to render into idiomatic English; and should be taught to read the Latin aloud with intelligent expression.

SECOND YEAR

Selections from Caesar's *Gallie War* equivalent in amount to four or five books; selections from other prose writers, such as Nepos, may be taken as a substitute for one, or at most two, books.

The equivalent of at least one period a week in prose composition based on Caesar.